

Six Dynasties Chicken-headed Ceramics Recovered in the Philippines



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Introduction

The recovery of a large group of ceramics in the Southeastern Philippines, apparently made in China during the period 250 to 1300 CE, supports the existence of a previously unrecognized maritime kingdom in the Philippine Archipelago, which we have called the Kalaga Putuan Crescent (KPC) (Olivera 2021; Olivera et al. 2024). The number and quality of the recovered ceramics attest to the wealth and cultural sophistication of the KPC, and suggest that it was a major maritime trading center. We have previously provided evidence from diverse sources that the KPC actively traded with China and with other maritime centers in Southeast Asia, using advanced ocean-going watercraft that had been developed millennia earlier. These capable boats, called *balangay*, supported the early Austronesian expansion from the Philippine archipelago to the Marianas (1500 BCE), and to the Lapita cultural sphere (1300 – 900 BCE) as far east as Samoa (Olivera et al. 2024).

Among the earliest ceramics that KPC traders obtained and transported back from China to the Philippines are those that originate from the Six Dynasties period (220 CE – 589 CE). The Six Dynasties period ceramics found in the Philippines in recent decades constitute the largest group reported from any site outside of China. We have described some of these vessels previously (Olivera 2021, and Olivera and Granberg 2025).

In this article, our focus is on a specific subset of Six Dynasties ceramics: chicken-headed ewers and jars. *Yes, you've read correctly*, we've written this article with the primary objective of expanding the understanding of chicken-themed Chinese ceramics that have been recovered in the Philippines. Chicken-headed vessels became a preferred medium for pouring and storing liquids in China starting in the mid-4th century. Ceramic ewers only became widely distributed during this period; metal vessels were used before this. It is remarkable that when ceramic ewers were first routinely used all

over China, the spouts of the majority of such vessels were in the shape of a chicken head; it was only in the succeeding dynasties that these were replaced by a standard spout. These were probably primarily for pouring wine; the use of ceramics for pouring tea came several centuries later. Domesticated chickens have been integral to the successful, expansive Austronesian settlement of Island Southeast Asia and Oceania so it follows that chicken-headed ceramics were an appealing import to the KPC once their emissaries had established a trading connection with Chinese producers. The diversity of chicken-themed vessels presented herein, themselves a small sample of Chinese ceramics found in the Philippines, suggests that trading connection was robust and long-lived.

Chinese ceramics became a major export, and the presence of these outside China (including surviving ceramic sherds) is increasingly used to understand ancient maritime trade patterns. Because ceramics are relatively heavy (compared to silk), they were preferentially transported by sea. The proportion of ceramics with a chicken motif was highest in the Six Dynasties period. However, Western Indonesia is the only other area outside China from which Six Dynasties chicken-headed ewers recoveries have been documented (Ridho 1982). Chinese historical records further support maritime trade between China and Austronesian kingdoms with mentions of traders from the Sunda Strait zone in Sumatra and Java (Hall 1985 and Wang 2007). Although 9th century Tang dynasty ceramics from sites in India and the Middle East are well documented, there are no reports of any Six Dynasties era ceramics being found further west than Sumatra. Although Philippine-found chicken motif ceramics are the primary focus of this article, we will also discuss related vessels from Indonesia and the potential significance of the highly discontinuous geographic distribution from which these idiosyncratic ceramics have been recovered.

Figure 1. Third century chicken-headed jarlets.
Recovery locations identified as Western Samar.
A: Uneven olive-glazed (D: 10.0 cm), **B: Green-glazed** (D: 10.0 cm).



A



B

Chicken-headed Jars and Jarlets

The earliest chicken-themed vessels recovered from the Philippines are those like the chicken-headed jarlets shown in Figure 1 that likely originate from the 3rd century. The chicken head is merely decorative and does not function as a spout; the two handles are incised, and there is a diamond diaper band around the shoulder of the jarlets, traits characteristic of 3rd century Old Yüeh ceramics. Another similar jarlet from a KPC site with a chicken head that does not serve as a spout is shown in Figure 2. The glaze is glassy green, and the jarlet has a slightly concave base. Chicken-headed vessels of this type are generally assigned to the Western Jin dynasty.

Figure 2. Western Jin style chicken-headed ewer. *Recovery location identified as Northern Samar* (H: 6.5 cm).



A third chicken-headed jarlet (Figure 3) has iron oxide splashes, a red wash covering the unglazed surfaces and amorphous whitish kiln scars on its base. This jarlet was found in Indonesia. A large number of small iron oxide splashed jarlets of this type have been found.

The vessel shown in Figure 4 is similarly decorated with iron spots. This is unique among Philippine-recovered Six Dynasties jarlets because the chicken head is a functional spout. This would, therefore, have been made to be a water dropper, used by scholars doing calligraphy, to mix water with solid ink to get the right consistency. This chicken-headed jarlet was acquired from a Manila antique dealer together with a toad jar (not pictured) whose amphibian-form mouth also serves as a spout. The two stylistically similar pieces were reportedly found at the same location.

A sixth chicken-headed vessel is a massive jar (Plate 1). On this piece, there is a lotus petal band incised



Figure 3. Indonesian-recovered chicken-headed jarlet with iron splashes. *Recovery location not further specified (D: 10.5 cm).*



Figure 4. Iron-stained chicken-headed water dropper. *Recovery location identified as Western Samar (H: 10.5 cm).*

around the body of the vessel. Above the downward facing lotus petal band are two lightly incised string patterns that define a zone filled with a diamond diaper pattern (the Nanjing museum calls this “stamped rhomboid forms” and the Ashmolean Museum a “net and floret motif”). The carefully modeled chicken head is in fact a spout. The two loop lugs are deeply incised. The diamond diaper zone and the incised loop lugs are generally found in 3rd century Old Yüeh ceramics, but the lotus band is regarded as a 5th century motif; the juxtaposition of early and later features is an intriguing feature of this unique vessel.

Plate 1. Very large chicken-headed jar with inscribed lotus petals.
Recovery location identified as Western Samar (H: 32.7 cm).



Small Chicken-headed Ewers

The innovation of converting the chicken head into a spout and attaching a handle to form an ewer is generally dated by ceramic historians to the Eastern Jin dynasty (Vainker 1991). The archaeological evidence suggests that these were the first ceramic ewers, and they quickly became immensely popular across China (Crick and Béguin 2005). Many styles were produced. The earlier vessels were squat and globular in shape, but these became gradually more elongated. In addition, the modeling of the chicken head spout slowly evolved (Xie 2019). In the late Six Dynasties, a large number of kilns, including many in Northern China, began to produce chicken-headed ewers (Mino and Tsiang 1986).

A distinctive series of small vessels with chicken-headed spouts from the Philippine collection were apparently made in the Eastern Jin dynasty (Figure 5 and Plate 2). How they were used in China is unclear; they could have been intended for scholars as a water dropper to prepare ink. They were probably repurposed for pouring liquid condiments in the KPC kingdom; vinegar, fermented fish sauce, wine, are possible liquids that such pouring vessels might have contained.

These small ewers are very similar in their basic design, a chicken-headed spout, two lugs on the side, and a handle that extends upward from the mouth rim. However, they are glazed very differently. The ewer in Figure 5A has a black glaze, and is probably a product of the Deqing kilns, while the ewer in Figure 5B has a light yellowish celadon glaze. The vessels in Plate 2A and 2B have a greenish glaze that varies from a shiny green to a striped, yellowish-green. The ewers in Plate 2C, 2D, and 2E have an inhomogeneous celadon glaze and a red slip covering the entire unglazed area; one of these is undecorated, but the other two have three iron spots on the mouth, and two on the loop lugs, and one has an iron splash on the cockscomb. These are all likely made in the 4th century, possibly by different kilns.

Figure 5. Philippine-recovered small chicken-headed ewers. **A: Dark-glazed** (H: 9.5 cm). **B: Tan-glazed** (H: 11.5 cm). *Recovery locations not further specified.*



Plate 2. Philippine-recovered small chicken-headed ewers. *Except where indicated, recovery location identified as Western Samar.*
A: Shiny green glazed (H: 10.6 cm), **B: Striped yellow-green glazed** (H: 10.3 cm), **C: Tan glazed**, *recovery location not further specified* (H: 8.5 cm), **D: Lighter tan glazed with iron stains** (H: 9.3 cm), **E: Lighter tan glazed with iron stains** (H: 12.5 cm).

A



B



C



D



E



Full-sized Chicken-headed Ewers

The small chicken-headed pouring vessels in the preceding section are all relatively small; in contrast, most chicken-headed ewers in the ceramic literature are large. The four vessels shown together in Figure 6 illustrate the contrast in size: the jarlet in Figure 5B and the small ewer in Figure 2 are shown together with two full-sized ewers. One possible reason why chicken-headed ewers in Chinese and international collections are large, impressive vessels is that they have been recovered from tombs. Apparently some of them were never used prior to being entombed, in which case, the attached spouts could be non-functional. In contrast,

every chicken-headed spout in ewers recovered from Philippine sites is fully functional, even those from the smaller vessels. Thus, the Philippine samples may represent the spectrum of chicken-headed vessels made for quotidian purposes, while most of those recovered in China were specifically produced for use as funeral furniture.

The two ewers shown in Figures 7 and 8 are similar in their shape and darker glazes. In both cases, the glaze appears to have deteriorated. These relatively flat and globular ewers are generally interpreted as being produced first around the middle of the 4th century; later the profile became narrower and taller.

Figure 6. Philippine-recovered chicken-headed ewers of various sizes. Identified recovery locations shown in *italics*. **A:** *Southern Samar* (H: 21.5 cm), **B:** *Location not further specified* (H: 11.5 cm), **C:** *Northeastern Mindanao* (H: 25.8 cm), **D:** *Northern Samar* (H: 6.5 cm).





Figure 7. Early chicken-headed ewer.
Recovery location identified as Eastern Samar (H: 17.2 cm).

For this reason, the black glazed ewer in Figure 9 was probably produced somewhat later. It is almost certainly a product of the Deqing kilns, which were renowned for their black ceramics. The presence of two spouts identifies this as strikingly similar to a ewer exhibited in the Harvard Art Museum (Mowry 1996, catalog #1). Several relatively subtle differences suggest that the Philippine vessel was made slightly earlier than the vessel discussed in the Harvard Museum catalog which was assigned a late 4th century to early 5th century provenance. The most important difference is that the Harvard exhibition vessel has a dragon-headed handle, while the Philippine vessel's handle is plain. Furthermore, the Philippine vessel has two strap lugs that are slightly rounded, while the Harvard ewer has trapezoidal lugs. These differences suggest that a 4th century Deqing kiln provenance is likely for this piece.



Figure 8. Early chicken-headed ewer.
Also shown in Figure 6. Recovery location identified as Southern Samar (H: 21.5 cm).

A larger, green celadon ewer also has two chicken head spouts (Plate 3). It has a more rounded, bulbous outline than the three full-sized ewers described above. The flat base has three large kiln support scars with red halos, characteristic of Old Yüeh Eastern Jin vessels.

A fourth somewhat smaller ewer (Plate 4A) was likely made in the 5th century. This ewer had a downward facing incised lotus petal border, a decorative motif that became extremely popular with the increasing influence of Buddhism. The Philippine ewer appears to be identical to one of the four in the Beijing Palace Museum collection (TCPL 1996, catalog #54), which is assigned a Southern Dynasties provenance.

The ewers produced later in the Six Dynasties by the Yüeh kilns are generally larger, more cylindrical in shape. The ewers shown in Plates 4B and 5 are likely from this later period.

The large chicken-headed ewer in Plate 5A is of a style generally assigned to the Southern Dynasties. It is a tall and slender ewer with two loop lugs, an incised lotus panel, and a dragon handle. It may have the same provenance as the ewer in Plate 4B.

The very large ewer in Plate 5B has a yellowish celadon glaze and a band of lotus petals. The dragon-headed handle with curling loops above the head and the four trapezoidal bridge lugs raise the possibility that this is a product of a northern kiln in the 6th century (see Mino and Tsiang, Fig. 36).

The variation in the lotus petal panels across several of the presented pieces is compared in Figure 10. The ewers vary considerably in size and the style used to incise or carve the petal panels was clearly continuously evolving. A comparison of the ewer in Figure 7 to those in Plate 5 illustrates how much the chicken-headed ewer changed since it was first introduced in the 4th century by the Old Yüeh kilns in Zhejiang. The shift from curved

Figure 9. Full-sized, dark-glazed double chicken-headed ewer. Also shown in Figure 6. *Recovery location identified as Northeastern Mindanao* (H: 25.8 cm).



Plate 3.

Full-sized, green-glazed double chicken-headed ewer. *Recovery location identified as Eastern Samar (H: 23.9 cm).*



Plate 4. Full-sized chicken-headed ewers.

A: Dark green glaze with lugs and inscribed lotus petals. *Recovery location identified as Western Leyte (H: 17.0 cm).*

B: Light green glaze with dragon handle. *Recovery location identified as Northeastern Mindanao (H: 29.0 cm).*

A



B



Plate 5. Large chicken-headed ewers.
A: Light green glazed with lotus pattern and dragon handle. *Recovery location identified as Northeastern Mindanao* (H: 32.6 cm).
B: Yellowish-glazed chicken-headed ewer with lotus pattern and dragon handle. *Recovery location identified as Northern Mindanao* (H: 44.4 cm).



to trapezoidal strap lugs, the longer neck of the chicken, the gradual elongation of the jar from a squat globular to a more cylindrical form took place as petal panels and dragon-headed handles were introduced. The chicken-headed ewers made in kilns in Northern China have all of the later features, suggesting that these kilns only began producing chicken-headed ewers late in the Six Dynasties.

In Plate 6, a product of a different kiln is shown; it has both a dragon handle and a chicken-headed spout. This vessel may be a product of the Wuzhou kilns in Southern Zhejiang (see Crick and Béguin, *Celadon*, Plate 51) during the Sui Dynasty. The dragon handle not only has curlicues above the dragon head, but also knobs along the handle, features which became standard in Sui and Tang dragon handles.

Figure 10. Incised lotus petal panels from four chicken-headed ewers. Each example has been scaled for petal comparison. Inset images show the full piece and its comparative overall size. **A:** Wide petals with single midrib on minor leaves below diamond diaper band (see Plate 1), **B:** Wide triple-lined petals (see Plate 4A), **C:** Wide petals without midrib lines (see Plate 5A), **D:** Narrow, non-overlapping petals with double-lined midribs (see Plate 5B).



Plate 6.



**Sui or early Tang dynasty
chicken-headed ewer.** *Recovery
location identified as Northern
Mindanao (H: 20.0 cm).*

Figurines with Chicken Motifs

Shown in Figure 11 are two chickens interacting with each other that are mounted on a rectangular base. This piece does not have any apparent function and may be purely decorative. Iron oxide-stained figurines of this type have not previously been documented, but in every respect, the elements of this piece are typical of Old Yüeh ceramics of the 4th to 5th centuries.

Figure 11. Bird pair with iron oxide stains. *Recovery location identified as Northern Mindanao (H: 12.4 cm).*



The small chicken figurine shown in Figure 12 is similar and an unmistakable product of the Tang dynasty. Although small, it is a highly accomplished lead glazed Tang Sancai vessel that includes cobalt blue in the decorative repertoire, a signature of Tang 8th century lead glazed ware. Like the figurine pair shown in Figure 11, this piece has a purely decorative purpose.



Figure 12. Philippine-recovered Tang Sancai chicken figurine. *Recovery location not further specified (H: 6.5 cm).*

Later Chinese Ceramic Vessels with a Chicken Motif

The pilgrim flask-shaped ewer with a chicken head and spout in Figure 13 is a later product of the Yüeh kilns in Zhejiang. This is an extremely sophisticated product probably from the 9th century. The carved flowers and duck on the body, and the modeling of the chicken spout

are highly skilled. This was made during the period when the Yüeh kilns reached their greatest fame. Products from this era were celebrated by the poets of the period and were used by the Tang court. The most well known of all Tang dynasty Yüeh ceramics were the Mise

Figure 13. Philippine-recovered Pilgrim flask-shaped ewer with chicken-headed spout. *Recovery location not further specified (H: 23.0 cm).*



celadon pieces donated to the Famen Temple by the Emperor, and subsequently discovered during renovation efforts to the temple complex following an earthquake in 1987.

Another distinctive Tang Dynasty kiln complex was located in Changsha, in Hunan province. The products of these kilns have recently been much discussed because of the recovery in Indonesian waters of the Belitung shipwreck which carried over 50,000 Changsha ceramics that were produced in the second quarter of the 9th century. The Changsha chicken-headed ewer in Figure 14 has typical features of Changsha ceramics of the late Tang Dynasty and was likely also produced in the 9th century. The three reddish-brown glazed regions that cover molded appliqué medallion motifs, the two loop strap lugs on each side and the strap handle are characteristic features of Changsha ewers. While a notable set of Changsha ewers and other ceramics have been recovered in the Philippines (Olivera and Granberg 2024), to date, this is the only Changsha ewer known with a chicken-headed spout.

Finally, there are two Qingbai ewers (Plate 7A and 7B) from the Jingdezhen kilns (probably from the 13th – 14th century). The fact that these were imported into the Philippines is testimony to the continuous importance of chickens and cockfighting in the diverse cultures of the Philippine archipelago.

Figure 14. Philippine-recovered Changsha chicken-headed ewer. *Recovery location not further specified (H: 20.3 cm).*



Plate 7.



A

Philippine-recovered Qingbai chicken-headed ewers.

A: Round-bodied ewer with lid. (H: 15.5 cm)

B: Narrow-bodied, iron-stained ewer with lid. (H: 18.0 cm)

Recovery locations not further specified.



B

Discussion

Chicken-headed ewers are among the most distinctive of all Six Dynasties ceramics. When the ceramic ewer was first widely adopted across China, a majority were apparently made with a chicken-headed spout. During the Eastern Jin and Southern Dynasties, this ceramic form spread widely and such ewers were produced by many different kilns. Most of the chicken-headed ewers recovered in the Philippines appear to be products of the Zhejiang Old Yüeh kilns in the 4th and 5th centuries.

Before ewers, jarlets and larger jars with chicken heads were made in the 3rd and 4th centuries; several are documented above. The unique jar with an incised lotus petal band (Plate 1) is the largest known example, and is evidence for the increasing influence of Buddhism in all aspects of Chinese life during the Six Dynasties.

A distinctive group of Philippine chicken-headed pouring vessels are the small ewers, likely to have been produced as water droppers for scholars' desks in China, but perhaps repurposed for pouring condiments in the Philippine cultural setting. These small ewers and water droppers have not previously been documented, suggesting they were more rarely placed in Chinese tombs than the larger, more impressive looking ewers. They are among the most frequently encountered Six Dynasties ceramic forms recovered in the Philippines.

The Philippine recoveries suggest that chicken-headed jarlets may have been adapted to serve as water droppers, with the chicken head serving as a spout but with no handle opposite the spout. Introduction of the handle then made the vessel a small ewer, and in China their primary use was as water droppers for scholars doing calligraphy. The form could then have been enlarged and adopted for pouring wine. This hypothetical chronological reconstruction suggests that some of the water droppers (Figure 4) and small ewers (Figure 5 and Plate 2) may have been made before the

large chicken-headed ewers that have been recovered from Chinese tombs (dated 341 CE or later; Crick and Béguin).

The range of larger chicken-headed ewers recovered from the Philippines illustrates the evolution of this vessel type. The four illustrated in Figures 7-9 and Plate 3 are Eastern Jin vessels, while those in Plate 4 and 5 were made later. The squat, flattened globular profile of the ewers in Figures 7-8 are characteristic of the earliest stage of their production. The presence of incised lotus petals is regarded as 5th century innovation, while the dragon head handle is suggestive of a late 5th to early 7th century provenance. The vessel in Plate 4A is one of the rare cases of near identity to a previously documented example in the literature, in this case a celadon ewer in the Palace Museum collection, Beijing. This exception underscores the vast diversity of Chicken-headed ewers that must have been produced in China during the Six Dynasties.

The chicken-headed ewers documented in this article comprise a majority of such vessels known to have been found outside China. A vessel in the Pusat museum in Jakarta, reportedly from Bengkulu, Sumatra is the earliest published from outside China. Three other chicken-headed ewers, presumably from Western Indonesia have been documented: one in the Nanyang University collection in Singapore, a second in the Adam Malik collection, and a third in a private collection shown in the SEACS celadon exhibition in Singapore. Thus, all chicken-headed ewers found outside China are either from the southeastern Philippine archipelago, or from Western Indonesia (Southern Sumatra or Java). This discontinuous geographic distribution reflects maritime trade patterns during the Six Dynasties, carried out primarily with large Austronesian ocean-going watercraft referred to in the Chinese literature as *kunlun-po*.

Ceramics did not become a standard Chinese export product until a few centuries later, in the Tang

dynasty. The presence of chicken-headed ewers in the Southeastern Philippines and Sumatra is evidence that Austronesian maritime centers traded directly with China, and received in return, ceramics that were gifted, exchanged for the goods they had brought, or obtained from the expanding domestic ceramics markets.

Six Dynasties Ceramics and Austronesian Culture

That Austronesian kingdoms with direct maritime trade links with China imported vessels that had a chicken motif might have been predicted. Chickens are ubiquitous in Island Southeast Asia. In the very first contact between natives of the Philippines and the members of Magellan's expedition in 1521, the Spaniards noted the role of chickens in the culture they encountered. On the island of Homonhon, after crossing the Pacific Ocean, Magellan was given the gift of a cock by the villagers of the neighboring island of Suluan. On Palawan Island, their very last site in the Philippine archipelago after Magellan had been killed in Cebu, the chronicler of the expedition, Pigafetta, noted that cockfighting was a prevalent pastime.

The later examples (after the Six Dynasties) of chicken-motifed ceramics imported into the Philippines are a cultural testament to the pervasive and continuing affection for chickens. These represent classic ceramic traditions, the Sancai, Yüeh and Changsha Tang vessels, and the Qingbai of the Song dynasty. Despite the extensive literature on the products of these famous kilns, none of these chicken-headed vessels have previously been documented. The fact that these chicken-themed vessels have been recovered in the Philippines suggests that these were brought back by traders with direct access to the Chinese domestic ceramics markets, who could pick out ceramics that appealed to their cultural tastes. Over many centuries, KPC traders apparently often gravitated to chicken-themed ceramic vessels; the examples we have illustrated span a millennium.

The Six Dynasties ceramics provide some insights into aspects of Austronesian culture in the Philippine archipelago between the 3rd and 6th centuries. This maritime civilization would ultimately expand from Island Southeast Asia to Rapa Nui far into the Southeastern Pacific, and all the way to Madagascar off the coast of East Africa. Increasingly, this extensive migration is regarded as one of the greatest human accomplishments. Whenever Austronesian seafarers colonized a new uninhabited island, they brought along three, and only three, types of versatile domestic animals: chickens, dogs and pigs (Diamond 1997). This ancient Austronesian cultural tradition is arguably reflected in the 4th century Philippines, by the ceramics brought from China.

The five Old Yüeh vessels shown in Plate 8 were reported by Manila antique dealers to have been unearthed near the town of Paranas on the west coast of the island of Samar. Included in this set of Six Dynasties ceramics are not only two chicken-headed vessels, but also a jarlet with two pigs as a handle, a miniature ceramic pig and sty, and a dog lying in a bowl. The glaze, iron-spotted decoration, and reddish kiln support scars on the bases are shared features suggesting that these were contemporaneous products of the same Old Yüeh kiln that were probably imported together from China to the Philippines.

Austronesian seafarers continued for centuries to set off, together with their triad of domesticated animals, to colonize uninhabited islands that lay far across the South Pacific and Western Indian Ocean. The ceramics evidence recovered in the Philippines suggests that KPC traders sailing back from China were similarly inclined, with chickens, pigs, and dogs accompanying them, but in ceramic form, as souvenirs of their travels. The appeal of the chicken-headed ceramics available in China resulted in their diverse, lasting importation that now serves as compelling evidence of the KPC's robust trading accomplishments and thriving cultural past.

Plate 8.

Pigs, chickens, and dogs – the domesticated animals integral to Austronesian maritime civilization – represented in Philippine-recovered Six Dynasties ceramics.

A: Pig and Sty (D: 8.0 cm), **B: Jarlet with two pigs** (H: 7.5 cm), **C: Small chicken-headed ewer** (H: 9.3 cm), **D: Reclining dog in bowl** (D: 9.5 cm), **E: Chicken-headed jarlet** (H: 12.5 cm).
Recovery location identified as Western Samar for all five pieces.

A



B



D



C



E



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Figure 15.
Additional examples of chicken and phoenix-themed Six Dynasties era ceramics recovered in the Philippines. Recovery locations identified as Northeastern Mindanao, except for bird pair (center rear, similar to Figure 11) from Eastern Leyte.

Figure 16.
Closeup of large chicken-headed
jar featured in Plate 1.



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Cover: Detailed views of the diverse Philippine-recovered chicken-headed vessels.
Clockwise from cover's upper left: Chicken head on jarlet made by 3rd century Yüeh kilns (see Figure 2), three chicken heads from mid-4th century ewers (see Figures 5B, 8 and 4), a double chicken-spouted ewer made later in the 4th century in the Deqing kilns (see Figure 9), a green-glazed ewer from the 5th century (see Plate 4A), and (*cover center*) a chicken head from a large ewer made in the 6th century (see Plate 5B).